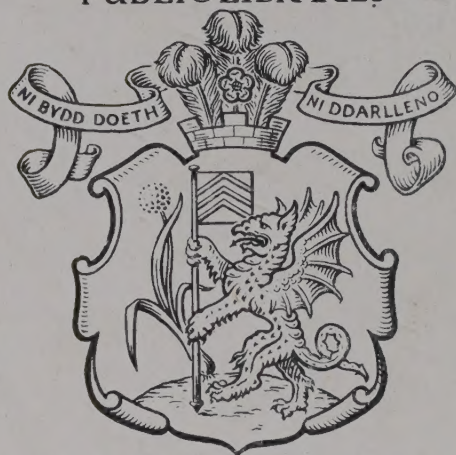


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EXHIBITION OF
FLEMISH AND BELGIAN ART

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Fourth Impression . March, 1927.

EXHIBITION OF
FLEMISH & BELGIAN
ART (1300-1900)

[Organized by the Anglo-Belgian Union]

ILLUSTRATED SOUVENIR

1927

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EXHIBITION OF FLEMISH AND BELGIAN ART

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INTRODUCTION

IT is to the initiative of the Anglo-Belgian Union that this Exhibition of Flemish and Belgian Art from 1300 to 1900 is due. Among its efforts to promote the friendly intercourse between two great countries, lately united in no common bond, the idea of exhibiting in one country the art of the other and of displaying in that Exhibition the art treasures of both was at once happy and timely. For through their art Flanders and Great Britain have been closely connected: in the Fifteenth and Sixteenth Centuries owing to the intimacies of trade, in the Seventeenth by the recognition at the English Court of the two outstanding Flemish personalities, Sir Peter Paul Rubens and Sir Anthony van Dyck, and all that followed directly and indirectly from it. Lastly, it was an English scholar and critic, the late W. H. James Weale, who laid well the foundations of the study of the great period of the van Eycks and their brilliant followers, foundations on which later authorities have been proud to build.

The Exhibition itself is remarkable in many respects, unique in some. Thanks to the hospitality afforded by the President and Council of the Royal Academy, it revives the practice of Winter Exhibitions of Old Masters at Burlington House, though the present Exhibition, in accordance with the more liberal traditions of to-day, includes with them a number of modern works. No International Exhibition of Flemish Art has been held since that of Bruges in 1902, of the Toison d'Or in 1907, and of the Albert et Isabelle Exhibition in Brussels in 1910; none in London since that at the Guildhall in 1906, while art-scholarship and criticism have advanced immeasurably since those days. Nor has there been in London any important International Exhibition of Old Masters since the Spanish Exhibition in 1920-21.

Yet the new spirit of friendship and understanding in international relations, for which Great Britain has been so largely responsible, would seem to be best served by a more frequent exchange of such international courtesies. Beauty has ever a healing touch, and the love of art is common to nearly all. It is, therefore, of deep significance that this Exhibition, for the first time since the War, brings together in London a series of masterpieces lent by no less than five foreign Governments: the Belgian, the Austrian, the French, the Danish and the Hungarian, and that the contribution of the Austrian Government should take so generous and appropriate a form as the magnificent series of tapestries from the former Imperial Collection at Schönbrunn, never exhibited abroad before, as well as other works of art. The hope may be expressed that with the increasing interest of all peoples in art, foreign as well as domestic, with the growing realisation of its influence in the direction of neighbourliness and sympathy, and with the existing modern conditions of rapid and secure transit, the present Exhibition may be the precursor of many others.

But if foreign Governments have been lavish in their loans, especially the Belgian Government, with its pictures, sculptures and tapestries from the museums and churches of Brussels, Antwerp, Bruges, Ghent, Louvain, Mechlin, Tournai and Liège, private owners both abroad and at home have shown equal public spirit. The van Dyck group of the Children of Charles I,

and the Rubens Portrait of his First Wife, lent by His Majesty the King from Windsor, together with other pictures from Holyrood and Hampton Court, will be warmly welcomed. Another most grateful and unexpected feature of the Exhibition is the contribution by American collectors of an extraordinary series of Primitives. Most of them we had scarcely hoped to have seen in Europe again, and their quality and importance, as we see them again here, is the measure of Europe's loss and America's gain. Our consolation, as far as England is concerned, must lie in realising, as we may from the walls of the Galleries hung with the Old Masters, that in spite of the great Exodus "all is not lost," and that many of the famous private collections in this country are still proud to retain the art-treasures that have come down to them from the past.

The scope of the Exhibition is necessarily governed by the space available, but the exhibits include pictures, tapestries, sculptures, miniatures, drawings and engravings. The pictures are arranged, as nearly as the exigencies of hanging permit, in chronological order, to illustrate the development of the art. Opportunities have been taken of bringing together works which in the course of centuries have become dispersed, though originally forming one complete whole. Thus the Trustees of the National Gallery are exhibiting the early Gerard David, "Christ nailed to the Cross," from the Layard Collection (No. 95), in order that it may be shown with its wings lent by the Antwerp Museum. Another instance occurs in the case of the Roger van der Weyden "Madonna and Child" (No. 40), which originally formed part of a diptych with the portrait of Philippe de Croy (No. 41) lent by the Antwerp Gallery. Further parallels and connections will be found noted in the Exhibition Catalogue.

In Gallery I, after examples of the pre-van Eyck school of the Fourteenth Century, the great masters of the early Fifteenth Century, the van Eyck brothers, Hubert and Jan, are followed by Petrus Christus, Robert Campin (the Master of Flémalle), Roger van der Weyden, Dieric Bouts, Hugo van der Goes and Memlinc. In Gallery II will be found the masters of the late Fifteenth and early Sixteenth Centuries, Jerome Bosch, Gerard David, Patinir and Mostaert; in Gallery IV Quentin Metsys, Mabuse, van Orley and their Italianising School; in Gallery V the ripe Sixteenth Century, Pieter Bruegel the Elder, Antonio Moro and Pieter and Frans Pourbus the Elder and Younger. The pictures of the Seventeenth Century will be found in the large Gallery III, where a superb series of portraits by Rubens, van Dyck and Jordaens have been brought together. It is in such ample surroundings that these great *portraits de parade* do the fullest justice both to artist and sitter. The van Dycks in particular, representing as they do mainly the English period of the Master, who, we are apt to forget, in view of his output, died when he was only forty-two, are of unusual distinction. In Gallery VI hang other works of Rubens, including the landscapes. Gallery VII contains his grisaille sketches and examples of Jan Brueghel and his school, Brouwer, Teniers, Gonzales Coques and Siberechts. The modern pictures are arranged in Galleries VIII and IX.

The tapestries, sculptures and other objets d'art will be found in the Octagon Room, the Lecture Room, Galleries VI and VII, and elsewhere. Among them are the group in gold and enamel forming the Reliquary presented in 1471 by Charles the Bold to the former Cathedral of St. Lambert, Liège (No. 495). Also a number of Gothic wooden figures and the unique Chest representing the Battle of Courtrai (1302), lent by the Warden and Fellows of New College, Oxford (No. 462).

The drawings, mostly from British and foreign private collections, are also arranged in approximately chronological order, and are hung in the large South Room, the representation of Rubens, van Dyck and Jordaens being specially noticeable. In those instances where the drawing

is a sketch for some known picture, the Exhibition Catalogue records the fact. A case of Miniatures is included in this Gallery, containing among other fine examples four leaves lent by the Louvre from the famous "Heures de Turin," the greater part of which perished by fire in modern times.

The engravings and etchings, a representative series, illustrating the work of some fifty of the most distinguished masters of the School, lent by the Bibliothèque Royale in Brussels, occupy the small South Room.

Mr. Algernon Maudslay, the Honorary Secretary of the Anglo-Belgian Union, has acted throughout as Chairman of the British Committee of the Exhibition.

In an Exhibition of this character where so many have been concerned, it is impossible to refer individually to each, but the Committee, both British and Belgian, responsible for the selection and arrangement of the exhibits, wish to take this opportunity of expressing their thanks to all who have by loans, guarantees or otherwise contributed in their several ways to making the holding of the Exhibition possible; in particular to M. Paul Lambotte and M. Hulin de Loo, the members of the Belgian Committee who came over specially to assist in the hanging, and to Hofrat Dr. Arpad Weixlgärtner, of the Vienna Kunsthistorisches Museum, who personally brought the Austrian art treasures to London and superintended their arrangement.

In the cataloguing of the exhibits the Belgian Committee is responsible for the works of art secured by it from the Continent, and the British Committee for those selected in Austria, America and Great Britain. The Exhibition Catalogue has been under the preparation and Editorship of Mr. Maurice W. Brockwell, assisted in the case of the drawings and engravings by Mr. Campbell Dodgson.

The Council of the Anglo-Belgian Union in announcing the publication of the present Souvenir of the Exhibition desire to take this opportunity of expressing their gratitude to the public for its overwhelming support. They feel that the extraordinary popularity it has enjoyed has called for the production of a Souvenir containing excellent reproductions of some of the principal Exhibits, and the present volume, published at a popular price (5s.), is intended for the use of students and others who desire a pictorial record of an Exhibition which has involved so much time and expense in its assembling and arrangement.

The thanks of the committee and the public are due to those owners who have so kindly allowed their works of art to be reproduced. The photographs have been specially taken by Mr. W. E. Gray.

Further copies of this Souvenir may be obtained, during and after the Exhibition, by application to the Honorary Secretary, The Anglo-Belgian Union, 35, Albemarle Street, W. 1.

An Edition de Luxe, limited in number and at a price of about five guineas, is in course of preparation and can be subscribed for at the Exhibition or by application to the Anglo-Belgian Union as above.

ROBERT WITT.

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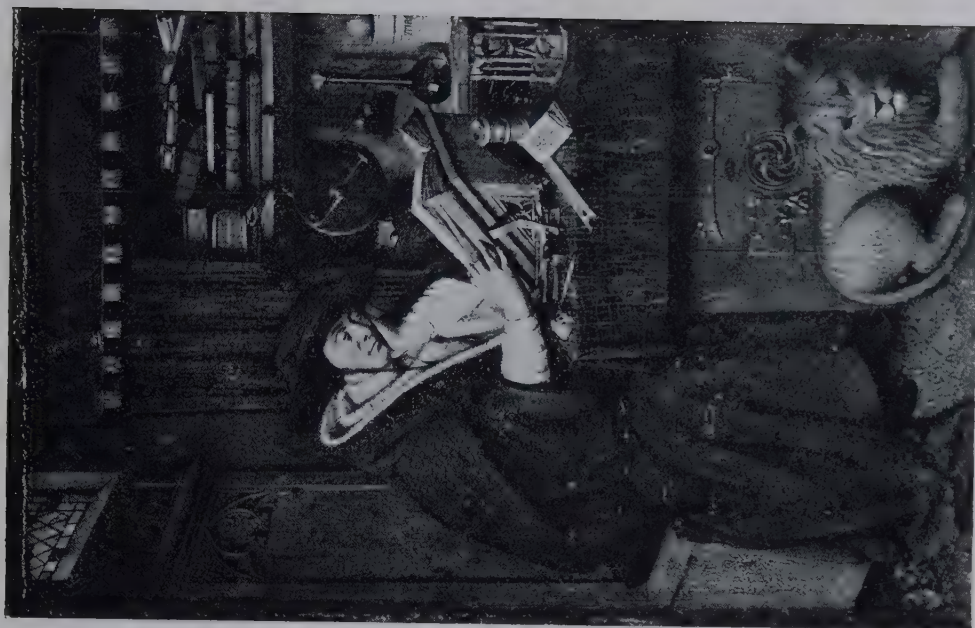
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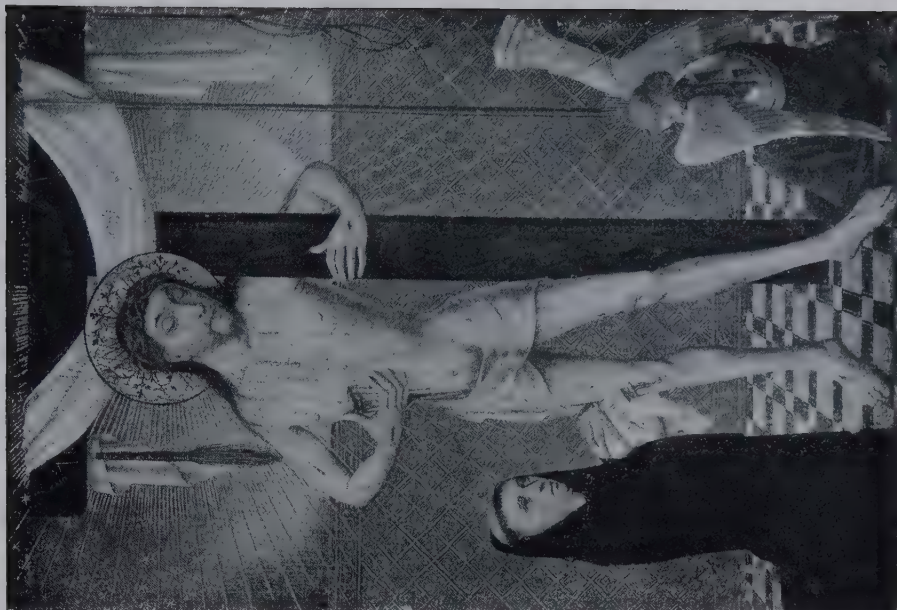
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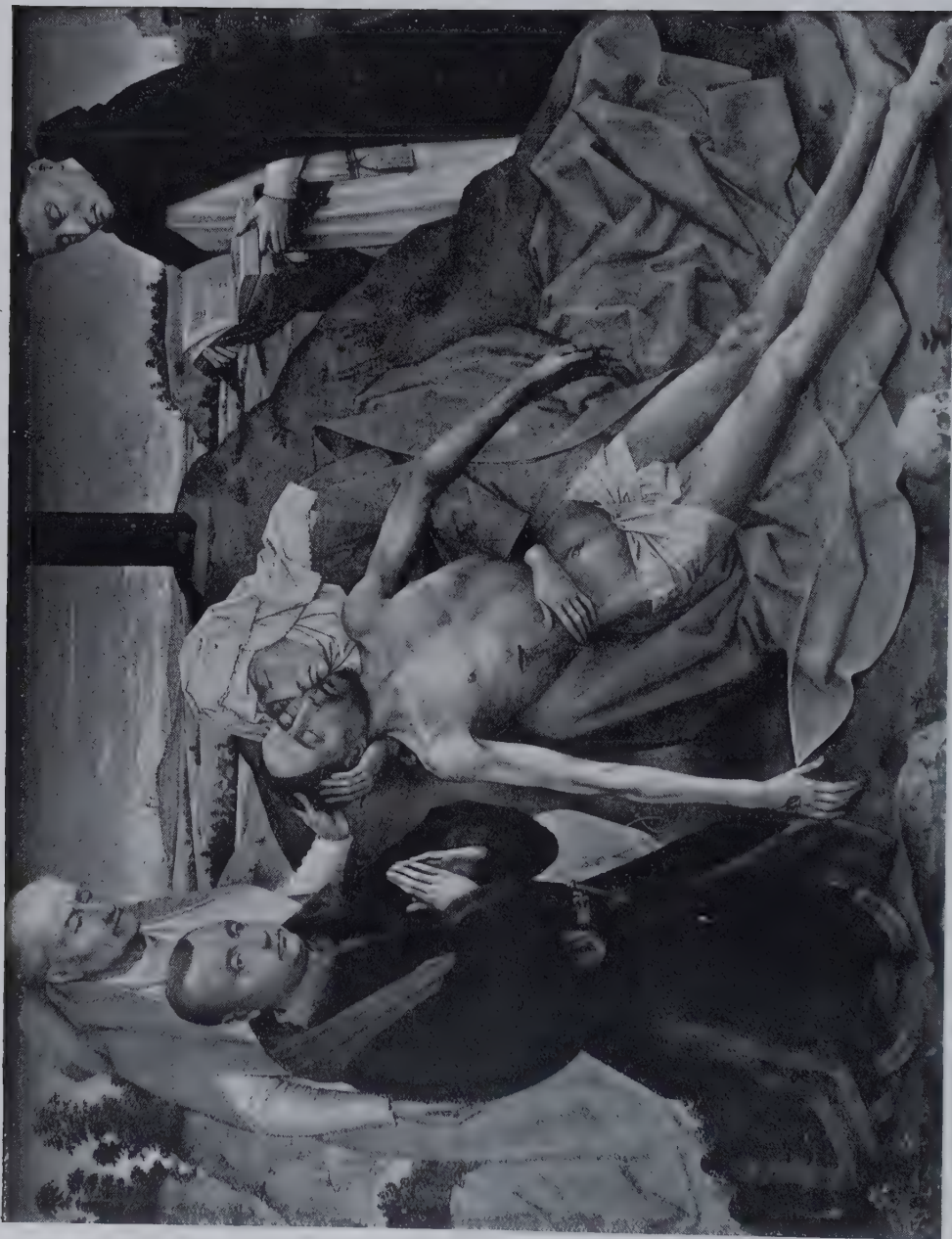
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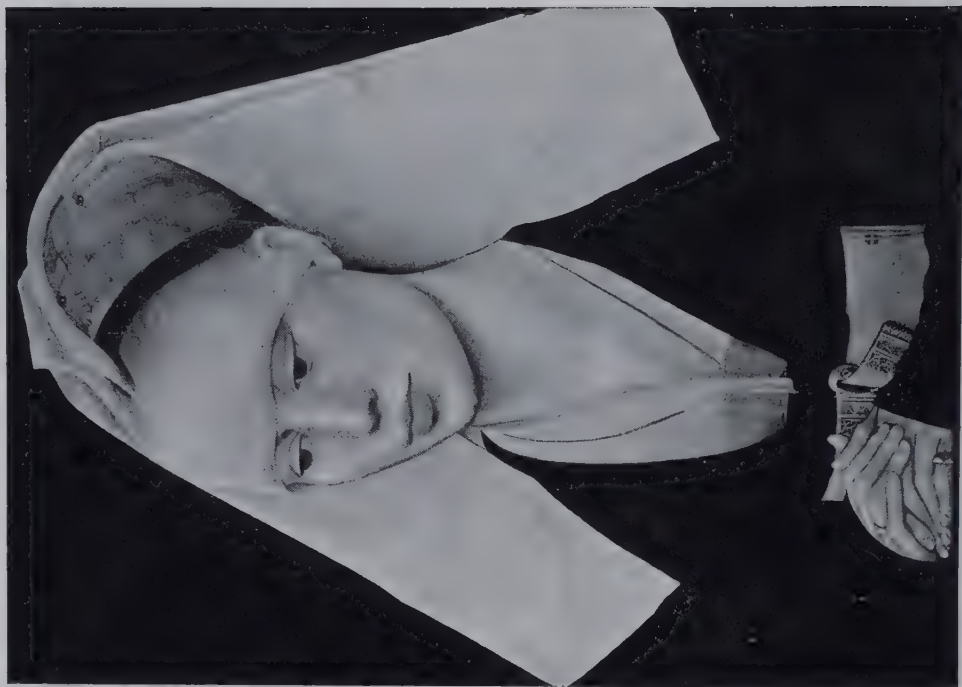


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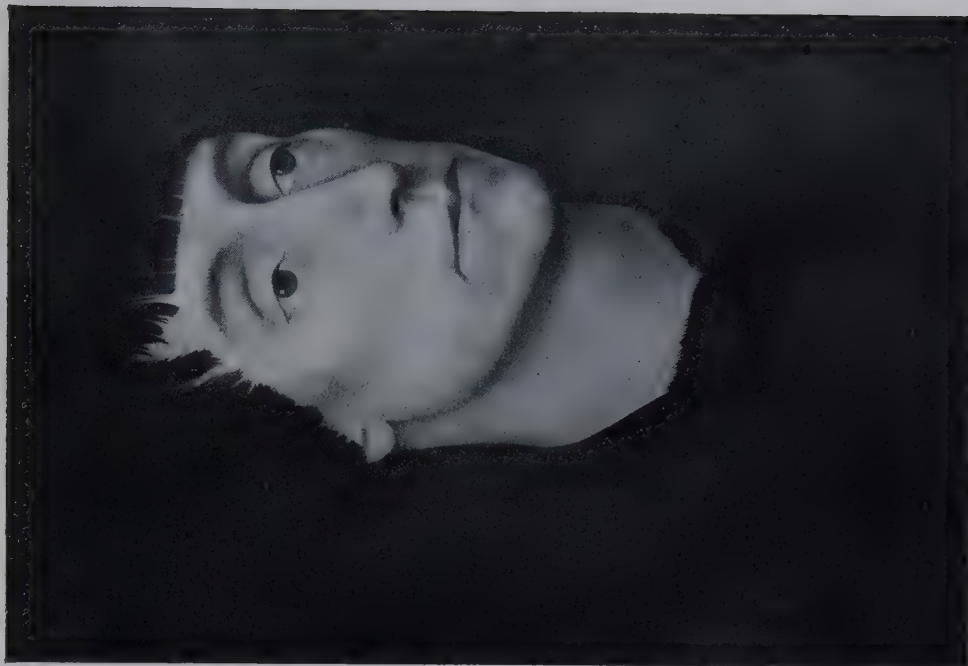


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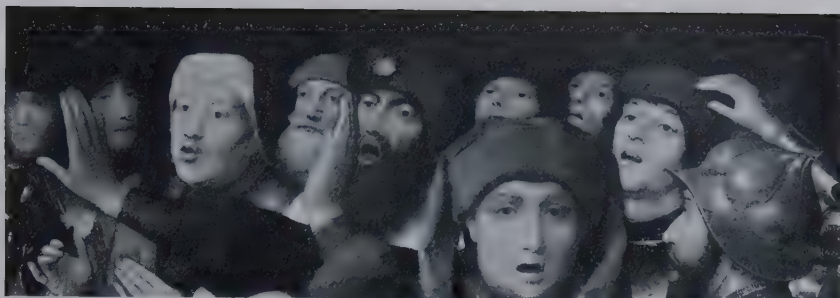
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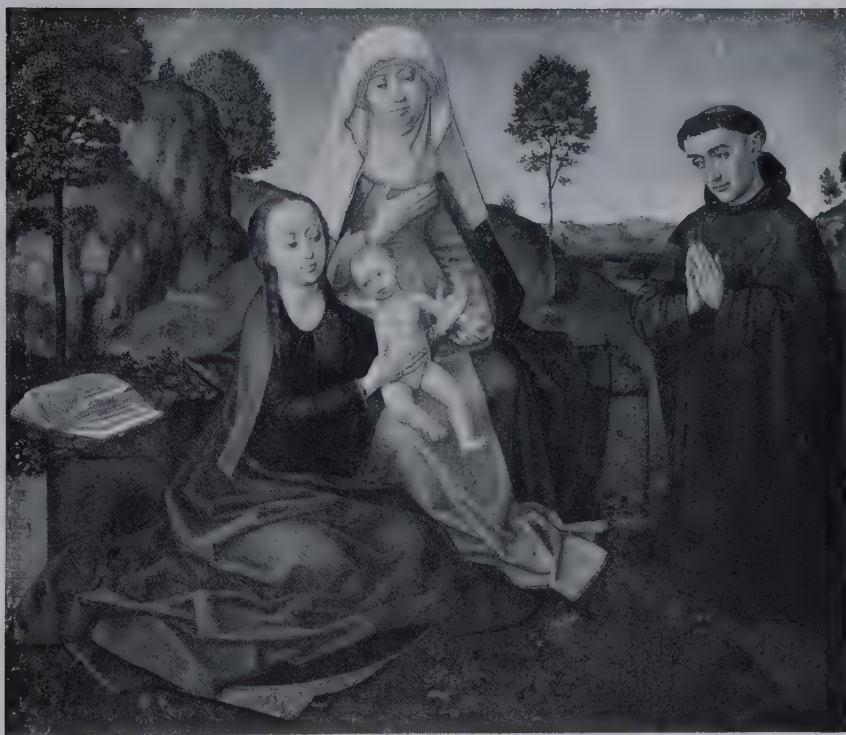
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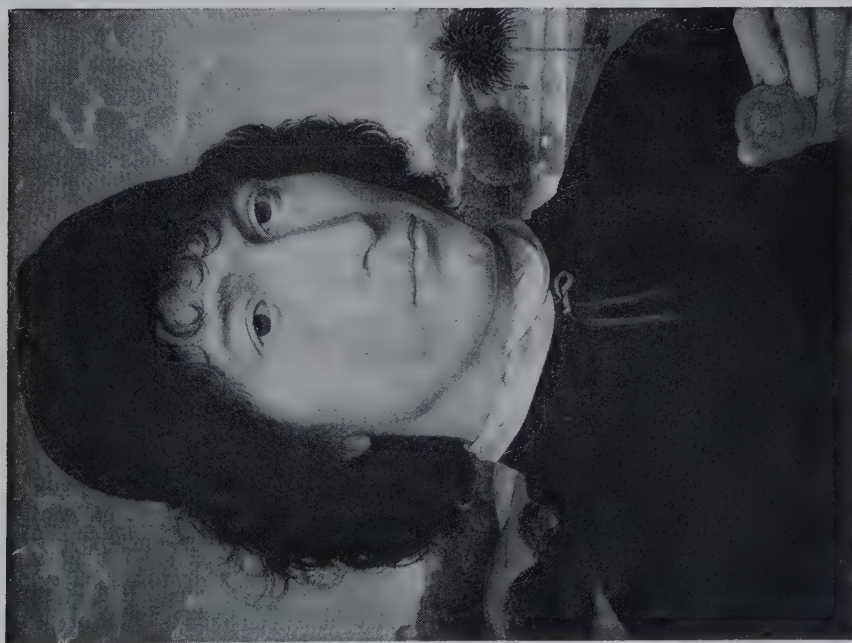
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MEMLINC.

Lent by Hugh Morrison, Esq., M.P.

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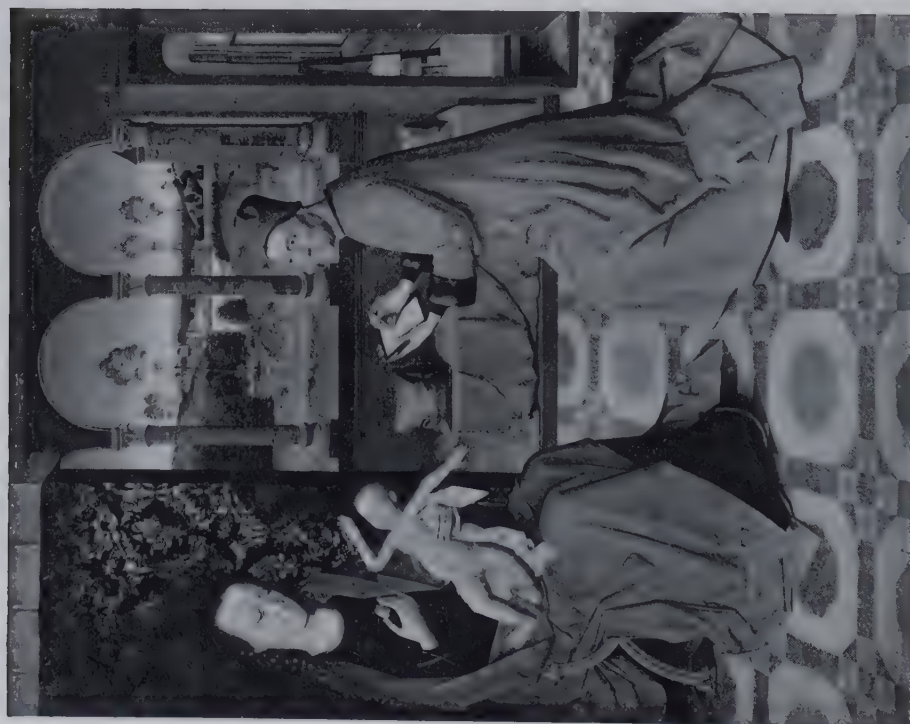
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SAINT JEROME IN A LANDSCAPE.



119.—JAN MOSTAERT. PORTRAIT OF A YOUNG MAN.

Lent by the Trustees of the Liverpool Royal Institution and the Corporation of Liverpool.



122.—JAN MOSTAERT. PORTRAIT OF A MAN.

Lent by the Musée Royal des Beaux-Arts, Brussels.



104.—GERARD DAVID.

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Lent by the Église de St. Jacques, Antwerp.



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*Lent by the Église de St. Rombaut,
Malines.*



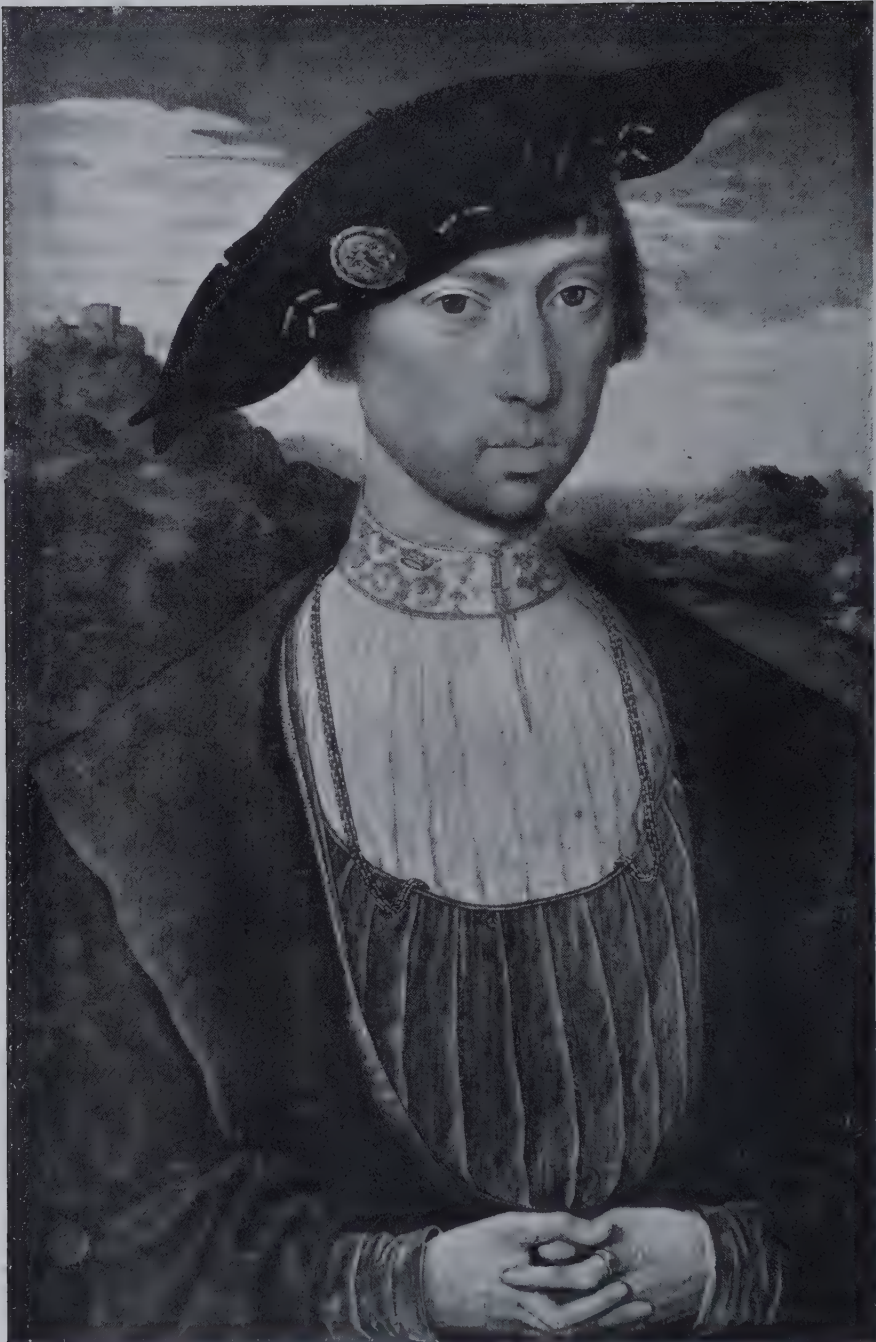
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123.—JAN MOSTAERT.
Lent by Edward Tuck, Esq.

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140.—SIR PETER PAUL
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*Lent by H.M., the King from
Windsor Castle.*



141.—SIR PETER PAUL RUBENS.

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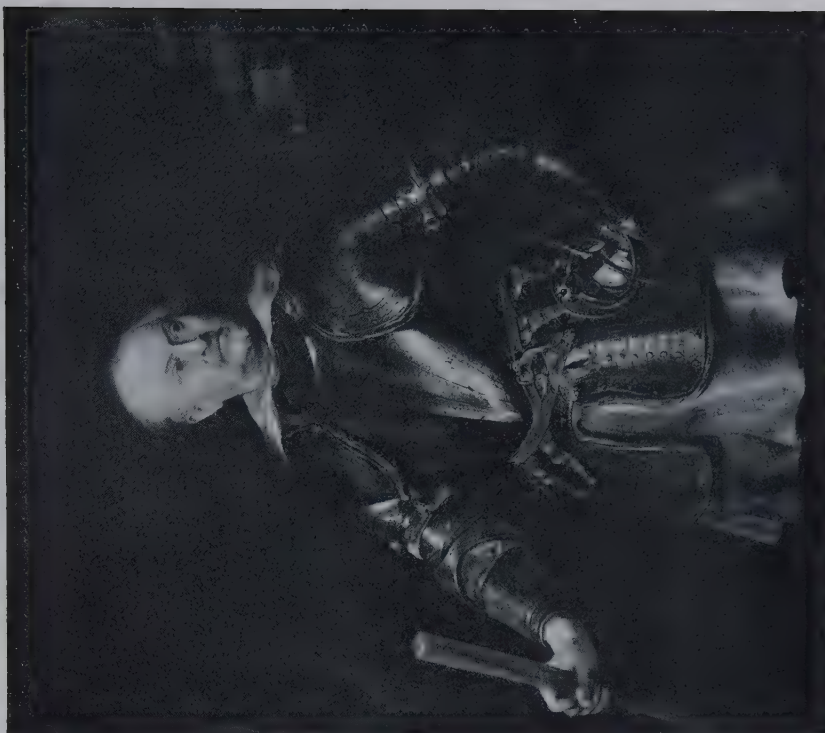
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BRISTOL AND THE EARL
OF BEDFORD.
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MARIA, WITH THE
EARL OF NORTHBROOK.
Lent by the Earl of Northbrook.
DWARF SIR GEOFFREY
HUDSON.



'137.—SIR A. VAN DYCK.
 PORTRAITS OF LORD JOHN AND
 LORD BERNARD STUART.
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THE THREE ELDEST CHILDREN OF CHARLES I.



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(LUCIDEL).

PORTRAIT OF HANS HEINRICH
PILGRIM VON HERTZOGENBUSCH.
Lent by the Musée des Beaux-Arts, Buda-Pest.



148.—JUSTUS SUSTERMANS. PORTRAIT OF
A MAN.
*Lent by the Executors of the late
Sir George Holford.*



153.—SIR A. VAN DYCK.
A SENATOR OF ANTWERP.
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PAN AND SYRINX.



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 PORTRAIT OF THE WIFE OF HANS
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 PORTRAIT OF DON DIEGO
 MESSÍA, MARQUES DE
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LADY SPENCER.
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THE BURGOMASTER OF DIEST AND
HIS WIFE.



158.—JUSTUS SUSTERMANS. PORTRAIT (SUPPOSED)
OF A MEDICI PRIN-
CESS.
*Lent by the Executors of the late
Sir George Holford.*



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PORTRAIT OF ANTOINE
TRIEST, BISHOP OF
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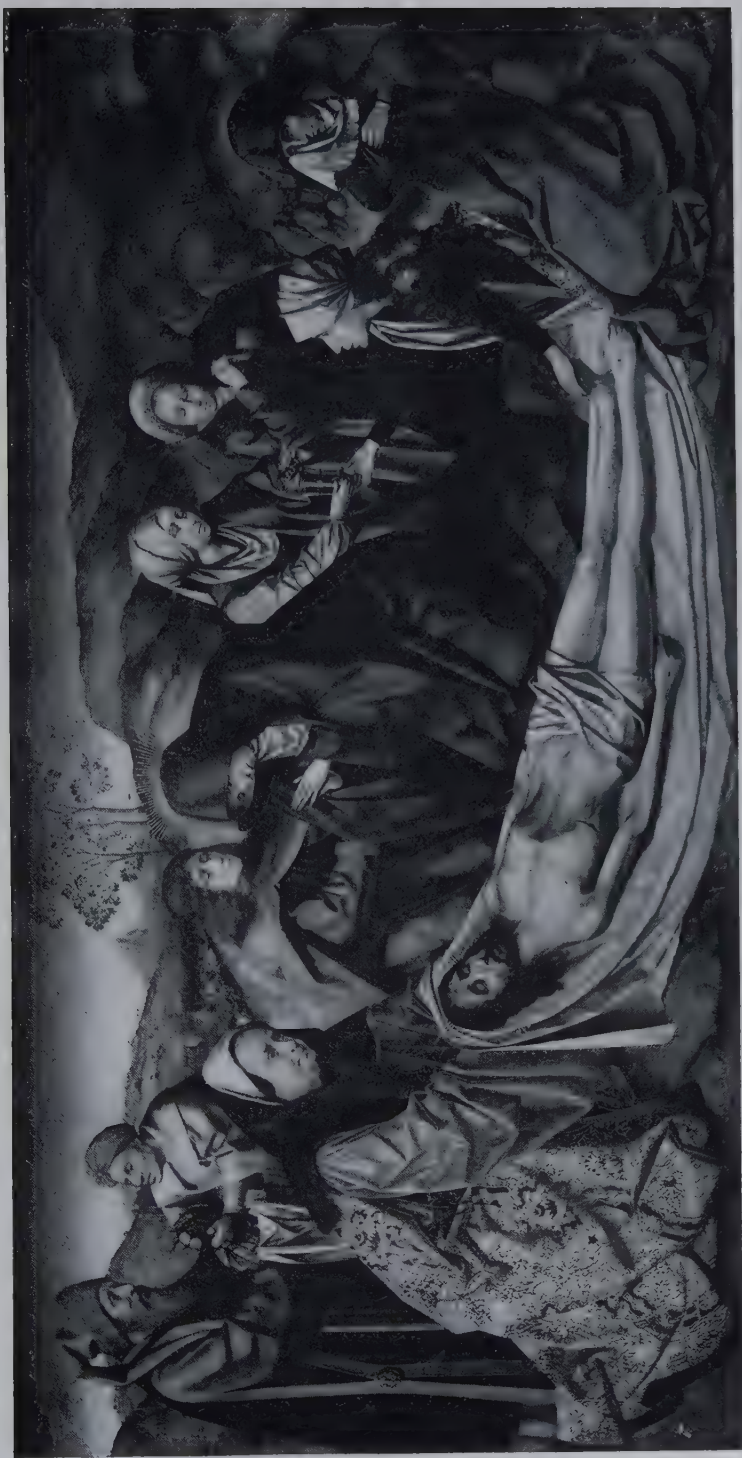
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WITH ANGELS.



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 THE MADONNA AND
 CHILD WITH TWO
 ANGELS.



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 THE MADONNA AND
 CHILD WITH ANGELS.



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181.—MABUSE.

PORTRAIT OF JEAN DE CARONDELET.

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A KNIGHT OF THE ORDER OF THE
GOLDEN FLEECE.

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THE CHILDREN OF CHRISTIAN II, KING OF DENMARK.



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Leont by Herr J. H. and Beck.



192.—MABUSE.
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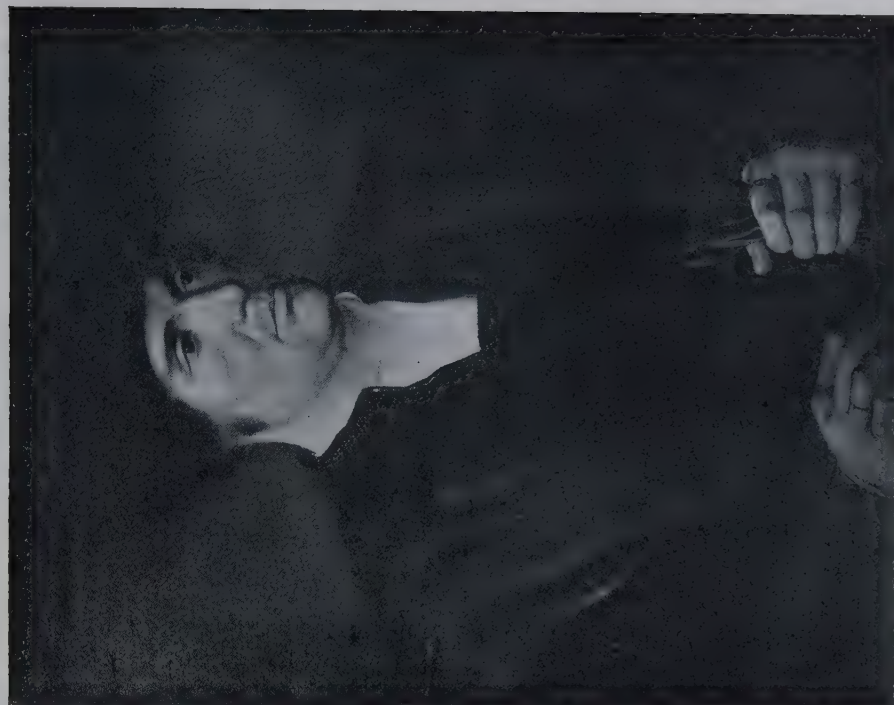


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PORTRAIT OF A MAN.

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THE VISION OF ST. ILDEPHONSUS.



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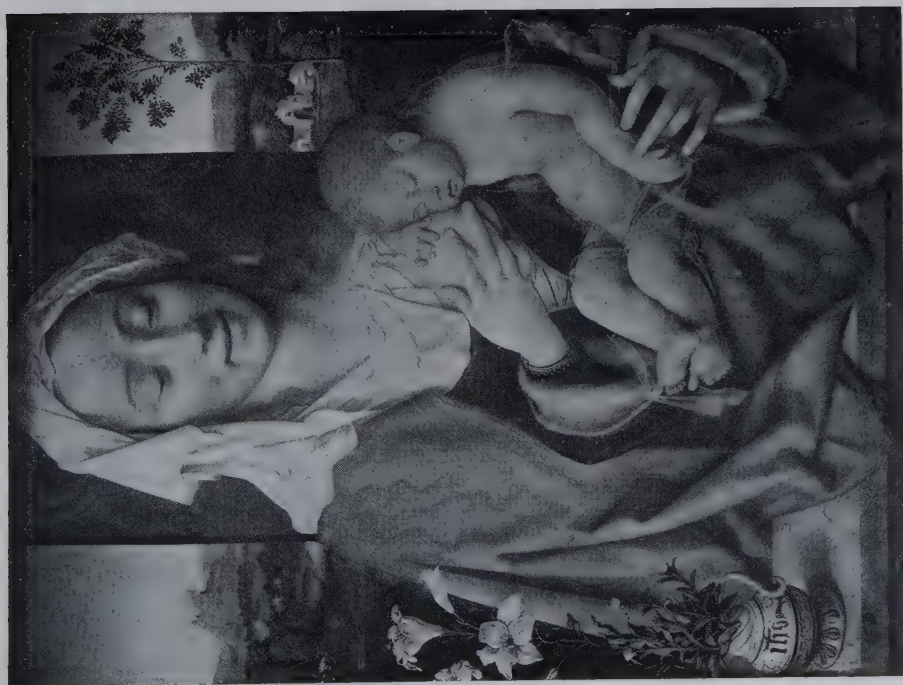
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THE MADONNA OF SEVEN SORROWS.



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ST. CATHERINE AND THE PHILOSOPHERS.



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(THE MASTER OF THE
DEATH OF MARY).

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THE HOLY WOMEN AND
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THE BIRD TRAP.

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THE FALL OF ICARUS.



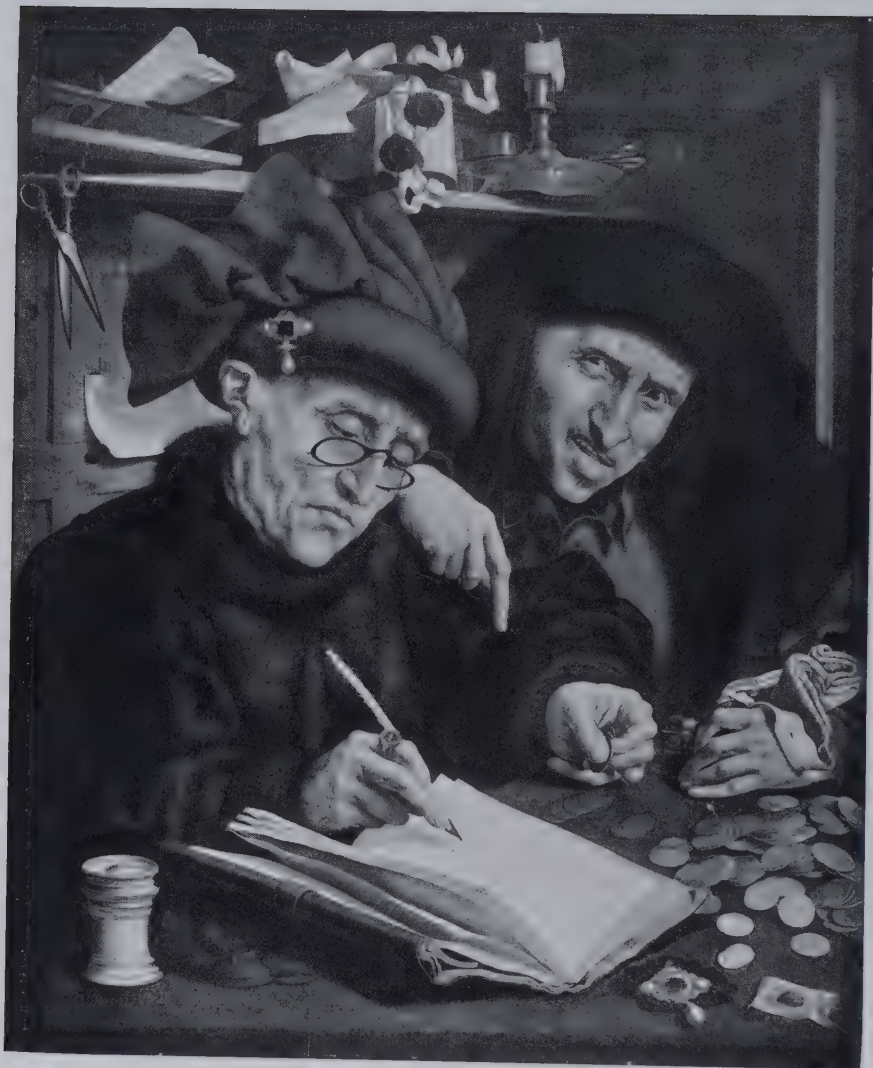
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ROBBING THE BIRD'S NEST.



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STORM AT SEA.



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THE MISERS.



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PORTRAIT OF JAN SCOREL.



251.—WILLEM KEY.

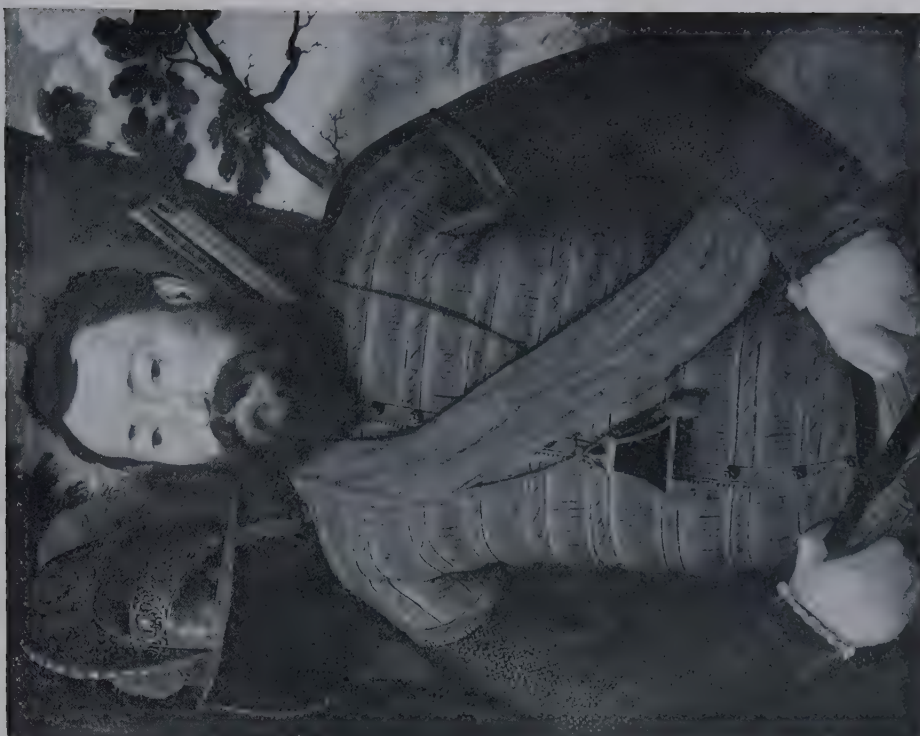
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THE HOLY FAMILY.



248.—FRANS FLORIS. PORTRAIT OF AN ELDERLY LADY
WITH A DOG.

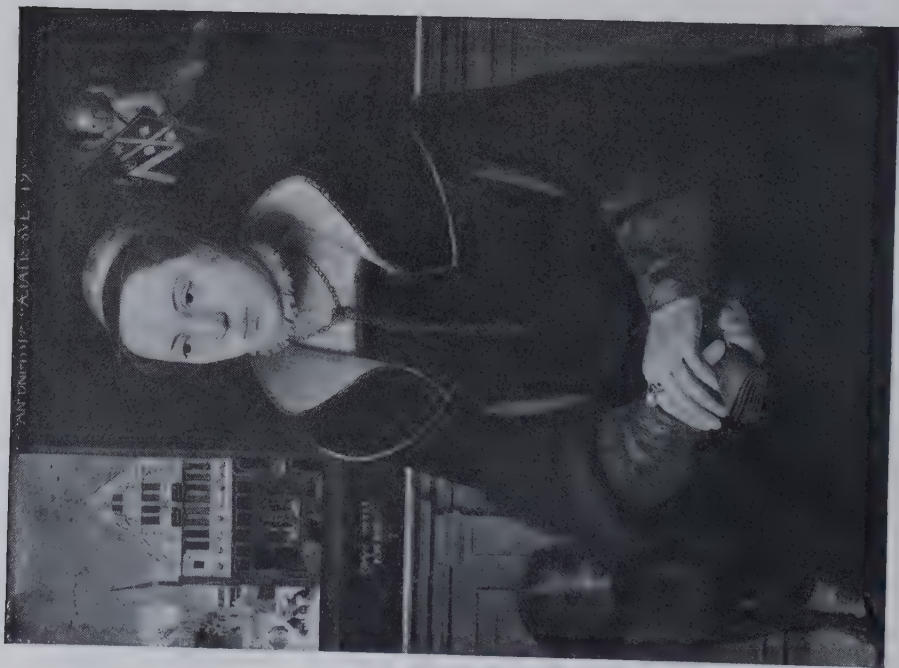
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253.—HANS EEUWOUTS OR
EWOUTS.

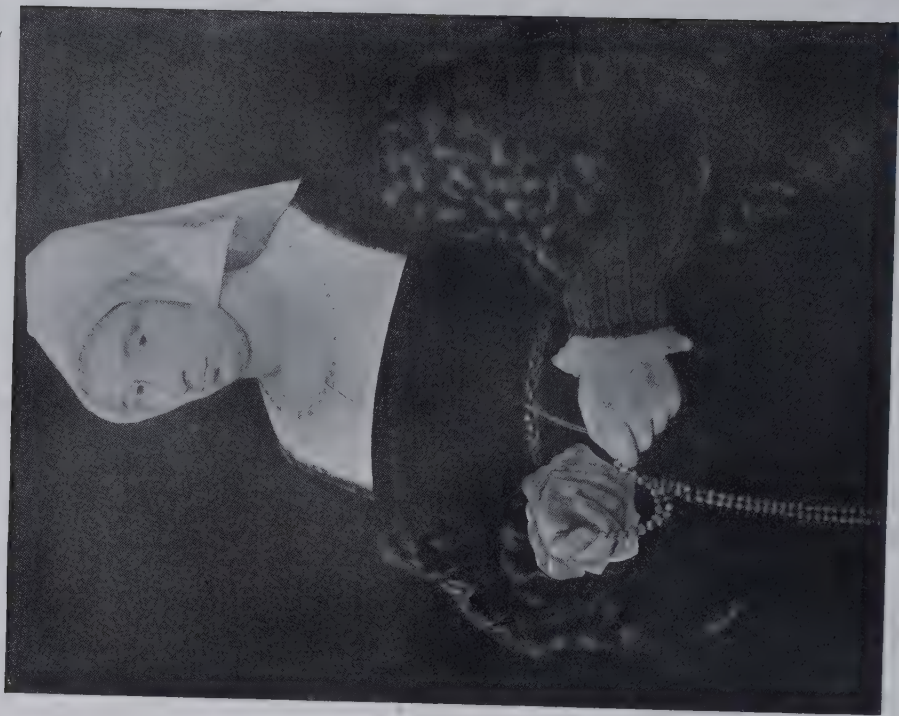
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PORTRAIT OF ADRIAENE
FERNAGUT.



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PORTRAIT OF A LADY.



254.—JOOS VAN CLEVE.
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PORTRAIT OF A MAN.



299.—CORNELIS DE VOS
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PORTRAIT OF A GIRL.



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LANDSCAPE, WITH WATERING PLACE.



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281.—GOOSSEN VAN DER
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(No. 1 OF THE SERIES)



307.—BONAVENTURA PETERS.

VIEW OF ARCHANGEL IN WINTER.

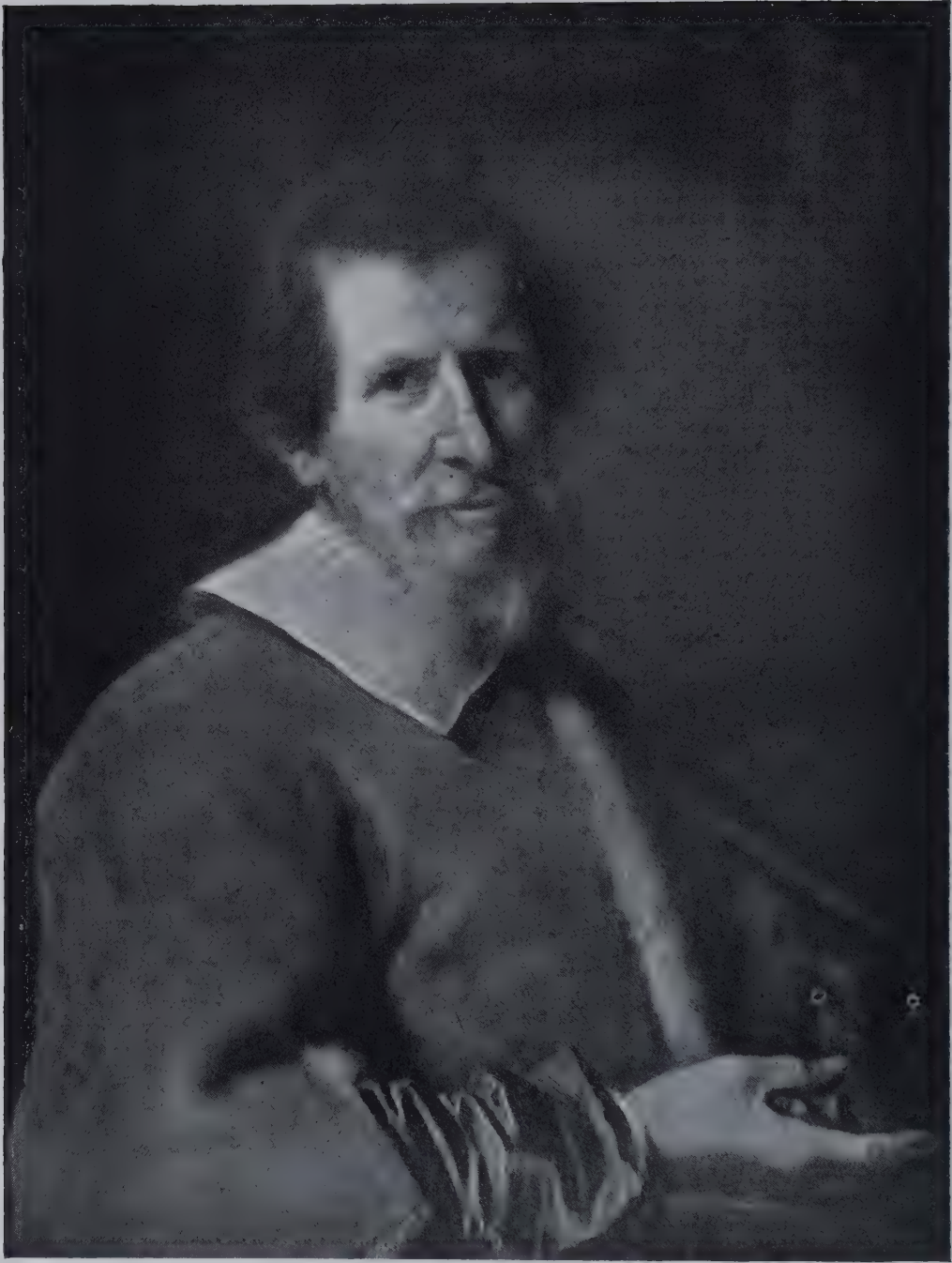
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PORTRAIT GROUP OF A DUTCH FAMILY.



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"LE BONNET ROUGE."



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A FARM YARD.



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LANDSCAPE: MOONLIGHT.



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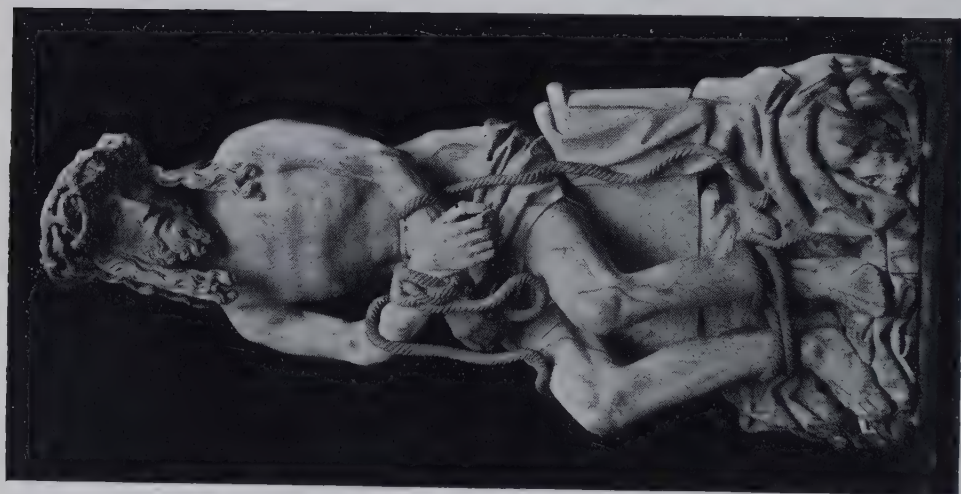
THE PARABLE OF THE BLIND MEN.



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end of 15th Century.

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BRUSSELS TAPESTRY OF 1566.

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MAN RAISING A GLASS TO HIS LIPS.



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AGED SIXTEEN.



505.—HUGO VAN DER GOES.
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